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animosities ; Jay's treaty ; the embargo and the new war with England, sprinkled in with visitations from the yellow-fever and other diseases. Dr. Warren, always surrounded with private medical pupils, was the organizer of medical societies, associations, and schools, a most diligent and venturesome agent in the then odious enterprise of securing subjects for anatomical demonstrations, the first Professor of Anatomy and Surgery in Harvard College, and one of the first Fellows of the American Academy of Arts and Sciences, contributing to its Transactions many valuable papers. He was distinguished for his thorough investigation and use of the method of mercurial practice. He took leading rank as a Freemason, and an orator in the Fraternity. He spoke forcibly at political meetings in Faneuil Hall. He was heartily and zealously engaged through all his life in researches and experiments for the better understanding and the wiser treatment of all diseases. He filled the highest place in his own especial form of service, and a high place in many others. His son and grandson, who succeeded to many of his professional responsibilities, have already followed him in death. A great-grandson, bearing his own name and that of his wife, is in the same career of duty and honor. It was well that the biography of such a man should be written, and its perusal will instruct, quicken, and encourage.

10. — *Gothic Forms applied to Furniture, Metal Work, and Decoration for Domestic Purposes.* By B. J. TALBERT, Architect, London. Boston : James R. Osgood and Company. 1873.

Art Foliage for Sculpture and Decoration. With an Analysis of Geometric Form, and Studies from Nature of Birds, Leaves, Flowers, and Fruit. By JAMES R. COLLING, F. R. I., B. A. Boston : James R. Osgood & Co. 1873.

Examples of Modern Architecture, Ecclesiastical and Domestic ; Sixty-four Views of Churches and Chapels, Schools, Colleges, Mansions, Town Hall, Railway Stations, etc. Many with Plans attached. Erected from the Designs of S. S. SCOTT, R. A., S. E. STREET, etc. Boston : James R. Osgood & Co. 1873.

THE *Dictionnaire du Mobilier français*, by M. Viollet-le-Duc, is the best authority we have as to the furniture in use in mediæval times. Invaluable as it is in many ways, it has been pointed out as a remarkable proof of how very little remains to us of mediæval furniture, while mediæval manuscripts and paintings give us very little as precedent in the designing of Gothic furniture for modern

uses. We occasionally see old "armoires" like those at Noyon, and much more often the "bahut" or chest which held corn or linen, and served as treasury and bed or simple seat. This was the most common piece of mediæval furniture. The Munich Museum possesses an ancient Gothic bed with wooden canopy; but although others doubtless exist, those in the *Dictionnaire* are all from manuscripts. A table with benches for several people completes the list of ordinary furniture; for until the sixteenth century the chair seems to have been mainly a fixed object more resembling a church stall or throne than our chairs.

Now while the exterior of a mediæval building, its modes of roofing and lighting, often meet the requirements of and aid the designer of to-day, the same is not true of the furniture. "We want chairs, not stalls or thrones; tables, not banqueting-boards; sofas, rather than settles; and chests of drawers instead of chests." A new and untried field was thus before the advocates of the revival in adapting Gothic design to the modern requirements of furniture.

Pugin published a series of designs of furniture, like all his work, in the later style. They served their purpose in their day, but there are few now who, even did they admire affectation of antiquity and lack of comfort, would advocate the rich but mechanical decoration of the style in which they were designed. In truth, they serve the designer of to-day about as little as the archæological researches of M. Viollet-le-Duc.

Mr. Talbert has met the work in an entirely different spirit from Pugin. Recognizing modern needs and such good modern usages as obtain in the joiner's trade in our day, he has simply applied to them picturesque forms and pure Gothic detail without mimicking the work of past ages. Recalling old Gothic "armoires" at Bayeux covered with painted subjects, he suggests the stencilling of design in color on plain pine furniture. The inlaid cabinets of Florence have, perhaps, suggested inlays of boxwood and ebony, and these and other precious woods he masses in small portions of a rougher framework in place of using them as thin veneers on a larger surface. The suggestion of *portières* and curtains roughly embroidered in rich colors and original designs makes us hope that this work may some day take the place of common embroidery with our ladies. Inlaid tiles or mosaic subjects bring to mind many Italian beauties; but all this designing, while it is Gothic, is by no means antique or monastic, but recalls modern art or sentiment.

This is the spirit which in other branches of architectural designing has since the days of Pugin been gradually coming over the English revival, and which has brought the school to its present

position and promises it so brilliant a future. An English architect, unless engaged in restorations, would rarely now think it necessary to have precedent for his mouldings or carvings, still less for any arrangement or design where modern needs would be better served by varying from old examples. In the matter of furniture and decoration, all this is well set forth in a book lately reviewed in these pages, and which has been very popular in this country. But Mr. Eastlake's book on household taste, although healthy and refreshing in its arguments, is illustrated with designs which to most of us seem uncouth, heavy, and ugly. Mr. Talbert's designs are the reverse of all this, and explain Mr. Eastlake's text of the first-mentioned book in a manner much more attractive to most people than his own drawings.

The English edition of Mr. Talbert's book has for some years been published. The drawings are executed with spirit, and he shows a great freedom and fertility in the designing of Gothic detail. They leave one with a feeling that they are in Gothic spirit for no reason of affectation, but because the style bends readily, and is well suited to picturesque and graceful designing.

The style of furniture illustrated by all these books has come very much into vogue of late. It is the fashion to have "Eastlake furniture." Like many other fashions, this is often only for the sake of a change, and generally the furniture has only the appearance of these designs. You can often see a mortise where the pretended tenon is glued on, with the grain running crosswise to that of the piece it is supposed to form a part of. On the other hand, in a country where a solid wood door is utterly unservicable, we question if panels with common mouldings are not quite as good constructions as the chamfered door rails which alone are considered in style.

All these writers sympathize, it is true, with the Gothic revival, but their spirit is as good for one style as another. The style has little to do with it. Probably better furniture never was made than that dating in Italy from the sixteenth century. Have your furniture strong and serviceable, whether in Gothic or classic taste. Avoid affectations in style. A Roman curule chair is as unfit for our uses as a Gothic stall. Beyond all, decent and modest simplicity is better taste than poverty beneath an appearance of luxurious, custom-made ornament. This is what these books aim at. To have "Eastlake furniture," as at present understood in this country, become popular would be no gain. To have the main principles set forth in these books come into vogue, for classical as well as Gothic designing in all our ready-made furniture, would probably be too much to hope for.

Nearly all ornament not inspired by foliage disappears from Gothic

art during the thirteenth century. Decorative and valuable as the pearls and interwoven bands and rosettes and other Eastern treasures of the Romanesque period were, this loving study of field flowers is a better legacy to have come down to us with the Gothic traditions. The classical designer contents himself with dentils, modillions, egg, and dart, or the anthemion ornament and beading, — ornaments all the more effective, perhaps, because of their entire lack of intrinsic meaning, — all the richer as being ornament for the sake alone of ornament. In comparison with this rather cultivated contentment, the study of nature seems more pleasing. An art which can bring suggestions of fields and flowers into the bustling city street has already one argument in its favor.

Colling's "*Art Foliage for Sculpture and Decoration*" is a book which has well been published at the same time with Mr. Talbert's. The two books are written with the same intent, — that of reviving the traditions of mediæval art in the spirit rather than in the letter. It treats of form in general, of inlays, diapers, and colored wall decoration, and of all the various objects — enriched mouldings, capitals, crockets, and finials — to the design of which foliage has been applied. Some of the drawings, like the stone finials and crockets designed from conventionalized clover-leaf at morning and evening, some of the centres, the panel of oak-leaves, the spandrel, with the nondescript animal ending in leaves of red bryony, are very beautiful, while the drawings of natural foliage at the end of the book are useful and delicately executed. We wish our designers of wall-paper or carpets could be brought to study from plates 11, 12, and 13. On the other hand, nearly all the capitals seem unsuccessful, while still other plates, like that illustrating the blade and the tares, if not just as one would wish them, are still full of suggestions of what might be, — and to make such suggestions is in fact just the object of the book.

Just how far the imitation of nature should prevail in architectural work is, however, one of the nicest questions of art. Without doubt, pure conventionality gives greater dignity, and shows perhaps greater power in the design. But the world in general will pass the most exquisite group of conventional capitals day after day, and pay no more heed to them than to the Doric or Corinthian caps across the street, while a little touch of something familiar in the mass, a rose, a fern, hawthorn, or a vine, will delight every passer. Probably the most successful carvings — of capitals, for instance — are neither purely conventional, nor yet natural bouquets fixed in stone, but those where the bell and the angle brackets are purely conventional

and constructional, and where just enough realistic carving is added to make the whole interesting to ordinary people. A fern unfolding in the curve of the angle bracket, or a rose at the joining of the brackets, will charm all and attract notice to the conventional suggestions of foliage, or the pearls and zigzags which may less obtrusively ornament the rest of the cap. We are fast getting over the idea that a building with a pointed arch must of necessity belong to some religious "denomination," and with this progress we may hope to see more of such carving in our streets. Already many English carvers gain their living in our cities. There must be a dozen at least in Boston this winter. While it is a natural thing to think of this carving as expensive, it is far from being so. The best carvers, capable of exquisite carvings, get five dollars per day, and a few days' work will accomplish much. A small sum spent in carving, if concentrated on some one point, will give more interest to a building than much more money spent on string courses or ashlar. Like richness in every other form of art, it should be massed and contrasted with quiet spaces. Gathered, however, on some single-shafted window, chimney, or decorated panel, a proprietor who might admit of many scattered beads and chamfered stops and decorated bands will be too apt to do away with the ornament as unnecessary.

It is evidently Mr. Colling's idea that this foliage should be engrafted on all styles indiscriminately. How far this is judicious is questionable. He longs for "a new style for the nineteenth century," and it was undoubtedly by a similar addition of Eastern details that the Romanesque foliage sprung from the debased sculpture of late Roman days. But such mixtures of style with very different sentiments at the start are manifestly to be made with caution. It is to be remembered that perhaps the very attraction and value of the conventional classical decoration lie in great part in their absence of meaning anything but refined richness, and that the giving of interest to small details may detract from the effect expected alone from breadth, proportion, chiaro-oscuro, and refinement.

Whatever Mr. Colling's views may be about the adaptation of natural forms to the ordinary classical decorative numbers, it is clear that he is most at home when working in a Gothic spirit. It is in this way that his book has been and will be most useful. While it will interest the general reader, for any one who has frequently to design decorated Gothic work it is the very best book of reference.

Another book which Messrs. Osgood and Co. have reproduced is the "Examples of Modern Architecture." This is a collection of the main interesting Gothic designs. All such collections are valu-

able to us in the United States, where we have so little good work to refer to. A better book than this, however, could be made from selected leaves of the "Building News" journal. Indeed, a book illustrating this period of Gothic art, without any designs from Shaw and Nesfield, Burges, Godwin, Clarke, or Waterhouse, and with only one design of Street's, and that by no means a characteristic one, can hardly expect fully to reflect this style. But the designs are many of them very good and nearly all interesting, the churches being much better than the domestic architecture. A church and a school by Mr. Blackburn, a church by Mr. Bodley, and Sir Gilbert Scott's work at Wellington College, are very good. This book and the two by Messrs. Talbert and Colling have been reproduced by the helio-type process. It is extremely unfortunate, however, that, with all the advantage of heliotype, the price cannot be put where draughtsmen can buy the books. Architects had bought or were buying the English edition. Draughtsmen can buy one no more than the other. The market demand has probably caused the publication of these three books full of Gothic spirit, rather than the many classical ones which might be selected. This influence can but react on the architecture if these books meet with a ready sale, as without doubt they will, unless the price prevent.

In this connection we find ourselves again at the question of style referred to above. Classical and Gothic principles at this time find their strongholds respectively in France and England. In both countries the interest in art is strong, and both schools are healthy, vigorous, popular, and faithfully represent the public ambitions and dispositions. Neither of them advocate or permit servile copy or imitation, but both readily adapt themselves to modern wants, and, while not disguising them in ancient dress, treat them in the spirit of the art traditions in which they find themselves most in sympathy. The French style of to-day admits of a freedom of form and picturesqueness of outline borrowed from the days of the Renaissance, while it is customary to refine the mouldings and ornaments with classical delicacy and the living curves of Greek art. The Neo-Grecque style is, in short, the ingrafting of Greek lines upon the Renaissance body. It has been argued that, now that building with the lintel, the arch, and the truss has been invented, representing support by compression, tension, and transverse strain, architecture can no longer be a living art. As well insist that, since most metres have been used by great writers, we can have no more living poetry. The classical architecture of France has been a living growth, and has seldom been a servile imitation of other countries. The *grandeurs*

of the Louis XIV. façades and colonnades, the grace and delicacy of the medallions, garlands, and ribands of Louis XVI., the extravagant, ostentatious, but always refined, splendor of Napoleon III., are a natural and living growth, are all full of originality, faithfully and honestly tell their story, and reflect the characters of the nation at the different periods. They are not reproductions of Greek or Roman work ; but the peculiar tastes of the people could be as well told from their buildings as that of the ancients from theirs. There is one thing which probably could not be learned from their buildings, and that is that their builders were Christians, and of this point the advocates of the Gothic style make the very most. It has been said by Mr. Owen Jones, that, as the architecture of most ages has reflected the religion of the day, so our architecture fitly suggests the worship of mammon, and surely this point is not without strength. The member of the church who feels in harmony with Christian Gothic only in church on Sundays may readily be charged with keeping his Christianity for Sundays as well. Mr. Ruskin, again, in his argument on the subject, extending through the "Stones of Venice" and other books, makes much of the degrading effect of demanding from the artisans exact mechanical imitation, in place of work into which their minds and hearts grow.

These arguments, however, are not as substantial as others. What brings the Gothic style home to most people is its freedom and picturesqueness, its ready adaptation to modern forms and requirements, and its use of any materials and colors modern resources can supply ; above all, it is in its suggestions of nature in finial and crocket, capital and bracket. From an art which sends you sketching in fields and forest, and hunting for ancient detail in hoary old cathedrals, it is dreary to most of us to turn too quickly to Vignola or Sir William Chambers as our authorities.

Fortunately for us, classic authorities of wider fancy have gone before us ; but style is a matter of sentiment, after all. Language compels us to use the words *right* and *wrong*, *truth* and *falsehood*, where there is little or no morality in the case. True, our sentiments should be trained in high ways, but from our very nature we may prefer breadth, chiaro-oscuro, refined proportions, correct conventional-ity, and cold but harmonious majesty to picturesqueness, variety, the study of nature and color, and the evidences, however rough, of a stirring human mind. It is just in this way from a general cast of mind that an admirer of Milton's poems will probably see more in St. Paul's Cathedral than in a Gothic church ; the one, as has been said, being the Bible narrative as a Greek epic, the other a Christian church in the guise of a Roman temple.

However skilful the argument may be made, even Ruskin will hardly convince most men that morality is concerned in their preference of one style in architecture to another. Architecture will always indicate the character of the builders. Even copying from other ages indicates the extreme spirit of the pedant and archæologist. In this way the style may show poor character in the builders, but, after all, style is only the medium of expression, as language is to a poet, and color to the painter. So much so is this true that a building of purely Classical detail can often be quite Gothic in its real character, and the reverse as well. The Frenchman is brought up in classical tradition, and can see no fitness or attractions in the noble municipal buildings now going up all over England. An Englishman respects the drawing perhaps done in the Parisian École des Beaux Arts, but is serenely contemptuous of this continual study of ancient art in place of nature, — of the Greek and the Renaissance models in the very birthplace of Gothic art. It is always pleasant to feel that you alone are in the right ; but we Americans are born to the traditions of neither school. As in many other things, we have to look the whole field over, and if it seems as though strict application from the beginning to one style would win a nobler result in that style, we must remember that the wide experience which is our portion is no loss to the individual. In point of fact it is extremely interesting to note the growth of different styles in different cities, — in Boston and New York, for instance. While there is a small but extremely earnest school of Gothic architects in New York, their work other than in the churches is hardly noticeable in the shadow of the great Renaissance palaces, which in size and splendor at least would outvie any on the Grand Canal at Venice. On the other hand, in Boston a large proportion of the largest and most expensive buildings are in the Gothic style, while black brick, chamfers, gables, finials, and carved foliage on many more modest buildings show what promises to be the school of that part of the country. But for American architects to quarrel about style as yet seems premature. Let us have any style, but quarrel first with other faults, — the national love of show, the love of cheap ornament in profusion instead of the same amount spent in what is choice and refined. It is natural to expect a poor man to pretend to a luxury which only wealth permits, and sacrifice comfort to being conspicuous. But with us this is a national vice in all ranks. The other failing most before us is a lack of appreciation of what style does mean, and how much historical association should justify us in mingling styles. As an actual fact there is no reason why we should not admire a composition contain-

ing at the same time caryatides, Gothic foliage, classical columns, and arches of the various kinds used in different ages or countries. Indeed, it has been by just such impositions that the art has grown; and while the Roman did not consider it amiss to decorate his vaulted constructions with Grecian art, or the mason of Charlemagne's time hesitate to give an Eastern character to similar forms, so we are not shocked, but rather gratified, to see in old cathedrals the round arches and Norman decoration mingled with the Gothic of later additions. Still it is evident that this too fine mingling of styles is for some reason to be avoided. Architectural design may not unappropriately be compared to language. Our mother-tongue has grown by combination of other tongues, and has been strongly influenced by contact with still others. As our conversation shows traces of Saxon and Latin and French, and has many local peculiarities, so it is perfectly natural that our design may show a mixed origin. As, however, a writer of good taste would avoid inserting too frequently French or German words or phrases in a composition where they yet may occasionally help to carry out the meaning; so a design would be in bad taste, which, introducing details of different styles, although constructively used, should still suggest different inharmonious ages and sentiments and intentions in art. Modestly and harmoniously done, such design may be extremely good; but buildings like those on the Maximilian Strasse in Munich, where tranquil Greek caryatides are flanked by twisted Italian columns, and surmounted by ogee arches, are both inharmonious and shock one's historical associations.

Mr. Godwin has remarked in a late review, that to know what had been done was half a student's work. These books tell us what is doing, and are an excellent selection among modern books. It is to be hoped that the publishers will put the heliotype process to still better uses, and give us, at rates which a draughtsman can pay, some of the standard works on Tuscan architecture, the age of Louis XVI., the French Châteaux or Italian Gothic, as well as the works which they advertise as in prospect. We have to thank them heartily for a good beginning, and call for more.

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11. — *Raphael of Urbino and his Father, Giovanni Santi.* By J. D. PASSAVANT, formerly Director of the Museum at Frankfort. Illustrated. London and New York: Macmillan & Co. 1873.

HERR PASSAVANT'S work was originally published in two volumes, in 1839, and was entitled *Rafael von Urbino und sein Vater, Gio-*